

Mr AVISON's

R E P L Y

To the AUTHOR of

R E M A R K S

On his ESSAY on

MUSICAL EXPRESSION, &c.

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R E P L Y
To the AUTHOR of
R E M A R K S

On the ESSAY on
MUSICAL EXPRESSION.

I N
A LETTER from Mr AVISON, to
his Friend in LONDON.

" If any Man, either from MALICE, or for
" Ostentation of his owne Knowledge, or for Ig-
" norance, do either HUGGER-MUGGER, or openly ca-
" lumniate that which either he understandeth not,
" or then maliciously wresteth to his owne Sense,
" hee (as Augustus said by one who had spoken
" evil of him) shall find that I have a Tongue also:
" and that ME REMORSURUM PETIT."

MORLEY's Introduction to MUSICKE.

L O N D O N:

Printed for C. DAVIS, opposite Gray's-Inn Gate,
Holborn. 1753.

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A
R E P L Y

To the AUTHOR of
REMARKS on the Essay on
MUSICAL EXPRESSION.

S I R,



Thank you for the Expedition with which you transmitted to me the Remarks on my Essay. I have, in return, sent you a short Defence of myself against this virulent, though, I flatter myself, not formidable, Antagonist.

If, after looking over these Papers, you should think that they may serve to recti-

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fy the Judgments of fuch Persons as this Writer may probably have miffed, I defire you would fend them to the Prefs.

I MUST confefs, from the Advertisement of my Remarker, I apprehended fome undue Severity; and, notwithstanding he called himfelf a Gentleman, I had prepared myfelf for the worft. My Expectation has, indeed, been fully answered: Inftead of the Gentleman, the Critic, the candid Mufician; his Pamphlet has difcovered him to be a vain, difappointed, fnarling Doctor * of the Science.

HE begins, I think, with a pretty high-flown Compliment upon the Style of my Effay, and fays, that it is writ in a Language not unworthy of our beft Profe-Writers; nay, he adds alfo, that the Perfon

* This (were other Reafons wanting) may, I think, fafely be concluded, from the Pains he takes to make his Readers underftand that D. ftands for Doctor. See his Catalogue of *Antient Englifh Muficians*. Rem. p. 52.

who

who drew up the Preface to my Concertos must be capable of giving sensible Thoughts on other Branches of Music. But why all this Panegyric? Only to introduce this very candid Insinuation, that I am but the *nominal Author* of both one and the other.

To reply to the Man himself, or to offer to clear myself of this ridiculous Charge, I think very much beneath me. But I will observe to *you*, that when I had determined to publish some Thoughts on the Subject of Music, by Way of Preface to my last Concertos, I found my first Design, of writing Directions to Performers only, grew so much upon my Hands, that I could not resist the Temptation, however unequal to the Task, of extending them also to the Practice of Composition. Having thus attempted a Province of Writing which was new to me, I thought I could not engage in it with too much Caution; and, therefore, had recourse to my learned Friends, by whose

Advice I was induced to separate that Part which related to the Performance of full Music, and to publish the whole together afterwards, under the Title of *An Essay on Musical Expression*; and am proud to embrace this Opportunity of acknowledging the generous Countenance which those Gentlemen of Integrity and Genius shewed it. *So far*, our Critic has wisely conjectured, it was the Work of a *Junto*.

BUT to speak of the Essay itself. The Plan it was formed upon was of a singular Kind. It had nothing to do with the theoretic Principles, and the mere Mechanism of the Science. It's Aim was widely different. Intended, indeed, as a critical, but yet as a liberal, Examen of this pleasing Art; according to Rules, not drawn from the formal Schools of systematical Professors, but from the School of Nature and Good Sense.

You will easily perceive, that to the Execution of such a Plan, nothing was necessary

cessary but a good Ear, and a Taste cultivated by frequent hearing of Music. It was only writing on Harmony, as many Men, who never handled a Pencil, have written upon Colouring; and as many, who never penned a Stanza, have written upon Metre *; and yet, in every Age, Writers of this Class may be found, whose Works are held in as high Esteem, as if they had been composed by the most able practical Professors.

To give an Instance or two (if our Critic will pardon the Learning of them); there is not, nor perhaps ever was, a single Verse extant from the Pen of LONGINUS;

* The ABBÉ DU BOS, whom the Remarker has deign'd to quote, on a Matter that required some Taste in Music, was unfortunately of this Species of Writers. Hear his Character from VOLTAIRE's *Siecle de Louis XIV.* " Tous les Artistes lisent avec fruit ses Reflexions sur la Poësie, la Peinture, et la Musique. *Il ne savoit pourtant pas la Musique*, il n'avoit jamais pu faire de vers, et n'avoit pas un Tableau. *Mais il avoit beaucoup lu, vu, entendu, & reflechi.*"

and

and yet his critical Taste is as universally allowed, as that of HORACE himself. Though ARISTOTLE may justly be stiled the Father of Criticism, and true Judgment in Poetry, yet he certainly did not excel in Greatness or Beauty of Imagination, and had but a small Share of the poetical Spirit.

IF then the Genius of this Sort of Criticism is universally such, that having Taste, not Practice, for it's Object, it is directed to *improve* the *Manner*, not *teach* the *Mechanism*, of any Science; I see no Reason why a critical Enquirer into the Merits of my Essay, should think it his Business first to examine the Merits of my musical Compositions. Admitting those Compositions to be as bad as our Doctor would make them, I am then but in the Case of those Writers whom Mr *Pope* somewhere mentions.

“ Rules for good Verse, they first with
“ Pains recite;

“ Then

“ Then shew us what is bad by what
 “ they write.”

BUT Mr *Pope* has said in another Place.

“ Let such teach others who them-
 “ selves excel,
 “ And censure freely who have written
 “ well.”

THIS our sage Remarker looked upon as an universal Axiom, that would serve his Purpose excellently, and accordingly planted it in his Title-Page, supposing that the Poet thought none had a Right to criticise, but such as were acknowledged to be good Writers; whereas, he meant by it only, that Criticism, from an allowed Artist, came with additional Force and Lustre; and so undoubtedly it does. Yet, to do my Author Justice, he presently runs from his Text himself; for, in the very 4th Page, he is of Opinion, that a Person would be best qualified to write upon this Subject, who had not only *not written well,*

well, but who had not *written at all*, provided only, that this Person was a Man of Fortune, like his Friend Sir *Humphry Dash*. If you ask the Reason, he will tell you, “ that to be sure Sir Humphrey’s
 “ large Estate would give a Sanction, and
 “ perhaps command a Deference to his
 “ Opinion.” A very gentlemanly Reflection truly !

BUT why must this rich Sir *Humphry* be the only licensed Critic? And why must a Professor, *though even of the highest Rank*, not be admitted? No, he will reply, by no Means ; “ because, in some Respect
 “ or other, the World will think him interested in it; and will very easily be persuaded, that whatever Degree of Esteem
 “ his *Works* or *Abilities* may stand in their
 “ Opinion, yet, that in his own, they are
 “ placed much higher.”

THUS, it is evident, that his sole Objection lay against the Author of the Essay, and not the Essay itself ; and had I
 not

not set my Name to it, it is more than probable the Public would not have been favoured with his curious Remarks; and, for this Reason chiefly, he has been instigated to level all his Spleen against my Character, as a Composer: Nor has he thought it sufficient to *vilify* the Work he has *given me*, but he must *rob me of that* which he could not hope to *vilify*. An unparalleled Favour indeed! And, no doubt, personally intended*.

I THINK

* There is a Malevolence among some Professors of the harmonic Art, from which no Distance of Time or Country can secure even the most deserving in their own Profession. Their Contemporaries they treat as Rivals to their Interest, and the Works and Characters of those that are gone before, they consider as Obstructions to their Fame.

We cannot otherwise account for that wilful Ignorance, or Affectation in some Masters, who have been weak, or rather envious enough, to propagate a ridiculous Notion, that CORELLI was indebted to another Composer for the setting of his Basses. Can any Thing be imagined so ab-

I THINK I have already reduced my Antagonist's Method of proceeding, to it's first Principles, *viz.* to personal Pique and Resentment ; and have shewn, that had he succeeded in his malevolent Attempt ;— had he proved my Compositions as execrable as *some* that have echoed through University Theatres ; had he done even this, it would scarce have affected the Character of my Essay.

I WILL now endeavour to shew, that the Compositions themselves, are not quite so blameable as this musical Drawcanfir would make them.

HIS first Critique, and, I think, his Master-piece, contains many circumstantial,

furd as this Supposition ? For the Nature and Method of musical Composition is well known to be such, that, whoever this extraordinary Coadjutor of CORELLI may have been, these shallow Defamers might have spread their Falfities much more consistently, had they attributed the Construction of the whole to this wondrous Unknown.

but

but false and virulent Remarks on the first *Allegro* of these Concertos, to which he supposes I would give the Name of *Fugue*. Be it just what he pleases to call it. I shall not defend what the Public is already in Possession of; the Public being the most proper Judge. I shall only here observe, that our Critic has wilfully, or ignorantly, confounded the Terms *Fugue* and *Imitation*, which latter is by no Means subject to the same Laws with the former.

THERE are many irregular Subjects which may often be introduced into musical Compositions; and, when any of these are *imitated*, or *reversed*, a good Ear will ascertain their *proper Answers*, beyond any Rules whatever: For the Principles of Harmony, which particularly direct the Method of answering a complete and regular Subject, would carry the Answers of many others, of a subordinate Kind, into an extraneous Modulation. Therefore, such Subjects ought only to be imitated, and the

Distances, in this Case, are no otherwise to be considered, than as they may best agree with the *Mode*, or *Key*, in which they are employed, or that which is next to follow ; neither is it necessary that their *Intervals* should be confined to any *stated Progression*, or *Order*, in their *Melody*.

HAD I observed the Method of answering the *accidental Subjects* in this *Allegro*, as laid down by our Critic in his Remarks, they must have produced most shocking Effects ; which, though this Mechanic in Music, would, perhaps, have approved, yet better Judges might, in Reality, have imagined I had known no other Art than that of the *Spruzzarino*. *

BEFORE I leave this Part of my Subject, I shall quote two Authorities ; the first of which, I make no Doubt our Critic will acknowledge as authentic, since it comes from the same noble Author, whose *Trea-*

* See Remarks, p. 5.

tise on Harmony he has himself, in his Postscript, so particularly recommended to my Perusal.

THE second I shall venture to produce, without the Advantage of so considerable a Sanction ; though, in the Opinion of unprejudiced Men, one of those happy Spirits, whose Parts and Application will be esteemed, in After-Ages, an Honour, not only to his Country, but to the present *Æra* of that Art, the Progress of which he has so nobly assisted.

LORD ABERCORN, in his *Treatise on Harmony*, after several judicious Remarks on the Use of *Solmifation*, in assisting the young Composer how to ascertain the proper Answers to any *regular Fugue*, hath the following Reflections on the Species of *Composition*, which is called *Imitation*.

“ THERE are many other Kinds of
 “ *Composition*, which are often called
 “ *Fugues*, though they are properly no
 “ more

“ more than *Imitations* of *Fugues*, for
 “ their *several Parts* don't strictly pro-
 “ ceed by the *same Species of Intervals*.
 “ It would be endless to enumerate all the
 “ Varieties of these *Imitations*, which
 “ have been invented by the Curious ;
 “ wherefore, we shall only take Notice of
 “ *two* Sorts of them ; the *first* of which
 “ is simply called *Imitation*, and the *other*
 “ is called *Fuga in Nomine*.

“ A SIMPLE *Imitation* appears to the
 “ Eye like a *Fugue*, it's Parts seeming to
 “ proceed in the *same Manner*, if we on-
 “ ly consider the *Lines* and *Spaces* on
 “ which they are written. In *these*, the
 “ *Answer* may be made to follow the
 “ Guide in any *Interval* ; as, of a 2d, 3d,
 “ 4th, 5th, 6th, 7th, &c. But, as in *all*
 “ these Cases, the *several Parts* do not
 “ strictly proceed by the *same Intervals*,
 “ (the *Semitones* being placed differently
 “ in *one Part*, from what they are in
 “ *another*)

“ *another*) they are not properly to be
“ called *Fugues*, but *Imitations* only.” *

THE other Authority I shall bring from
Mr RAMEAU's *Principles of Composition*,
on the Subject of Design, Imitation, &c.
in Music.

“ DESIGN, in Music, is, in general, the
“ Subject of all that the Composer pro-
“ poses ; for a skilful Composer is to pro-
“ pose to himself, a Movement, a Key, or
“ Mode, a Melody, and an Harmony,
“ agreeable to the Subject he would treat.
“ But this Term is to be more particu-
“ larly adapted to a certain Melody, which
“ he would have predominant in the Con-
“ tinuance of a Piece, either for making
“ it suitable and agreeable to the Sense of
“ the Words, or for Fancy or Taste ; and,
“ in that Case, it is distinguished in De-
“ sign, in Imitation, and in Fugue.

* Lord Abercorn's Treatise on Harmony, p. 87.

“ IMITATION

“ IMITATION hath no particular Merit
“ that deserves our Attention ; it consist-
“ ing only by repeating, at Pleasure, and
“ in any of the Parts, a certain Continu-
“ ance of Melody, *without any other Re-*
“ *gularity.*

“ FUGUE, as well as Imitation, consists
“ in a certain Continuance of Melody,
“ which may be repeated at Pleasure, and
“ in any of the Parts, *but with more Cir-*
“ *cumspection*, according to the following
“ Rules.

“ IF, in Imitation, we may repeat the
“ Melody of one or more Bars, and even
“ the Air entirely in one, or in all the
“ Parts, *and upon whatever Cords we*
“ *think proper* ; on the contrary, in
“ Fugues, the Melody must alternatively
“ be heard in the two principal Parts,
“ which are the Treble and the Bass, un-
“ less, instead of the Treble we chuse
“ another Part ; and, if the Piece contains
“ many

“ many Parts, it will be more perfect,
 “ when the Fugue is heard alternatively
 “ in each Part. Again, *the Chords that*
 “ *must be therein used, do not depend upon*
 “ *our Choice.*” *

THUS much may be sufficient to shew, that all our Critic's Depth of Learning, on the Subject of musical Composition, must be of ancient Date only, since the greatest of the Moderns, both in *Practice* and *Theory*, have rendered quite obsolete many of those rigid Laws, which only fetter the Genius of those who would truly embellish their Art.

By depriving the Composer of the Liberty of changing, or diversifying his Subject, his Piece, with frequent Repetitions of the very same Thought, would be extremely languid and tedious: Whereas, if he relieves his first Subject with others,

* Rameau's Principles of Composition, p. 147.

and these are relative to their Principal, in Point of *Air* ; and, with Regard to their *Imitations*, are chiefly conducted by the Rules of *Modulation* ; an Allegro of this Kind will have infinitely more Spirit and Variety, than either the lifeless *Counterpoint*, or unmeaning *Reverse* of throwing the Air into one Part only. What the Composer hath chiefly to observe in this Conduct betwixt the Extremes, is, a special Regard to the chusing those Subjects only, which may naturally be connected, as well in their *Modulation* as *Harmony*, and are capable of preserving a similar Air (or Discourse, if the Critic will admit) to the Conclusion of his Piece.

THIS Method of introducing *the accidental Subjects*, in a musical Composition, may be handled like the under Characters in a dramatic Performance ; which, though the Poet intends not that they should ever eclipse his Heroe, or Principal, he will nevertheless make natural and striking ;
and

and it often happens, that though they are necessary to the Support of his Fable, they do but just appear, and no more is heard of them.

It is frequent, with the best Composers of Church-Music, to introduce a new Subject at every Change of the Words. An Attempt of this Nature, in the instrumental Way, has given our Critic much Offence, which, I suppose, he has considered as too bold an Innovation upon the good old Laws of Harmony: Or did he think it an Incroachment on the Privilege of vocal Music, and that no other should presume to aim at Sense, or the Expression of any Affection of the Mind?

In his Reflections, on the Method of introducing the Tenor, he makes a strange Pother about Music in four Parts; when, in fact, there is no such Thing. The *Discords*, it is true, will admit of four Parts; but, as the Ear cannot rest on these alone, therefore, in every Composition,

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they must have their *Preparations* and *Resolutions* by *Concords*, which, on that account, will have the greatest Share in the Construction of the Harmony; otherwise, it cannot be called Music: Hence then, as it is impossible to find any *Concord*, that can admit of more than three different Notes; so, strictly speaking, there can be but three Parts in any musical Composition, since whatever Number may be added to these, they are no more than either *Unisons* or *Octaves* to their Principals.

I SHALL here take Occasion to observe, by Way of Information to my Critic, that notwithstanding a Piece of Music is composed in four Parts, yet it does not follow that every *Cord*, or every *accented Part* of the Harmony, should, therefore, have *four Notes*, or even *three* in many Cases. This kind of Fullness is not always required, because it often happens, that the *Tenor*, or any other *Part*, being either an *Octave* or *Unison* with the *Bass*, or with *each other*,

other, will produce a more pleasing Effect than when *otherwise accompanied*.

ON this Score, however, our Critic has arraigned the Taste of MARCELLO, as forming his *Chorusses* upon the Unisons of the *Solo*, or *principal Parts*; and thence prefers, on all Occasions, the harmonical Compositions of *four Parts*; not reflecting on those Reasons which the sensible Composer may assign for exerting his Genius in *either* of these Methods; and which MARCELLO very happily has distinguished, in the prodigious Variety of Movements that are in the Work of his Psalms. But this pur-blind Critic, though he owns his Intimacy with them all, could only see those which he thought he might abuse, and abuse merely because they were contrary to his groveling Taste.

WHAT offers next, is the wonderful Stress he has laid on some trifling Disallowances:—A mean Kind of Critique on the Art of Music; as these are Errors
which

which may escape the most painful Corrections, and may be found in the Works of the most accurate Composers. I had almost said, it is more than probable our Critic may find them in his own

“ Unfinish’d Things, one knows not
“ what to call,
“ Their Generation’s so equivocal.”

It were, therefore, impossible to retaliate his friendly Advice, by any minute Survey of such unmeaning Attempts in Composition. Perhaps too it might prove an unnecessary Task, having already sufficiently described them in the Chapter on Modulation; from which he has transcribed an entire Paragraph, with such Sensibility of Resentment, as makes me suspect he was conscious of somewhat he could not bear. *

IN return for this Mortification, it seems as if he had vowed Revenge, and had de-

* See Essay, p. 35. and Remarks, p. 37.

terminated

terminated not to allow me, even the very first Principles of Thorough Bass. But, in the Fury of his Charge, he hath disarmed himself; for, he either does not know, or, at least, is unwilling to acknowledge, that there are many Liberties allowable in musical Composition, as well as in other Arts: and especially, in many Cases, that two, or more, perfect Chords of the same Kind, may not only be dispensed with for the Sake of some remarkable Air or Expression in any *one Part*, but that they may even be produced to give a very pleasing Effect from *many Parts* together.

THE Method of initiating Pupils in Music, into a thorough Knowledge of the Rules of *Accompaniment*, and the various *Preparations* and *Resolutions* of *Discords*, is necessary to explain what is proper to be done in this Branch of Art; yet it is not sufficient to shew him *all* that may be done. *Nature* is still superior to *Art*: and, as the first Principles of all Science
were

were primarily deduced from Nature, and have been brought, by slow Degrees, to their present Perfection ; so, we may naturally conclude, these Improvements may yet be carried higher.

IN Music, there are exprefs Laws relating to *Modulation*, as well as to *Harmony* ; yet, if all Composers indiscriminately, were confined to these Laws, we should soon see an End of all Taste, Spirit, and Variety in their Compositions : And I don't know whether, by this Means, we should not be deprived of one of the strongest Efforts of Genius, *viz. that* of nobly *over-leaping the too narrow Bounds of human Art.* *

* Some Beauties yet no Precepts can declare,
For there's a Happiness as well as Care.
Music resembles Poetry, in each
Are nameless Graces which no Methods teach,
And which a Master-hand alone can reach.
If, where the Rules not far enough extend,
(Since Rules were made but to promote their End)
Some lucky Licence answers to the full
Th' Intent propos'd, that Licence is a Rule.

ESSAY ON CRITICISM.

To

To evince the Truth of this, if it were necessary, I could point out Instances to our Critic, in the Works of many eminent Composers; though not, perhaps, in the meagre Productions of those *Veterans*, a List of whom he has given us in his Remarks, who, it seems, were such a Set of *Desperados*, in their Way, that they sooner would have “*spurned against the Image of a Saint, than have taken two perfect Chords of one Kind together.*”

BUT to return to my *A. B. C.* Critic.

To do him all possible Honour, we must allow him to know which are false Accompanyments in Music, as *Bunyan* or *Quarles* may have understood what was false Grammar in Writing: and, in that Case, it is but Justice to own he has pointed out some Faults; but such as his singular good Nature would not suffer him to perceive might be Faults of the Engraver,

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or

or such as might easily escape the Notice of the Composer.

To instance one of this Kind will be sufficient. In his first Example, he has discovered a *Tritone* in the Tenor, and loudly exclaimed against the Enormity of such a Blunder. Whereas, had Truth, in Reality, been his Aim, he might have naturally supposed, that the Engraver had only omitted a *Sharp*, the placing of which, would have removed all his mighty Cause of Clamour against the Falseness of that *Relation*. *

BUT is it not obvious to every one, how little conversant soever in the Composition of Music, that among such a Multiplicity of Business, which is necessary in the Con-

* Pains, Reading, Study, are their just Pretence,
And all they want is Spirit, Taste, and Sense;
Comma's and Points they set exactly right,
And 'twere a Sin to rob them of their Mite.

EPISTLE TO DR ARBURTHNOT.

struction

struction of Harmony, some Things may be over-seen, some little Characters omitted, (though of signal Consequence in the Work) in Spite of every Endeavour to prevent such Mistakes? But those who are only moved with the implacable Spirit of Ill-nature, will always either find or invent Topics to gratify their malevolent Tempers.—Of this happy Class, we may rank our masked Annotator, whose determined Censures are, but too glaringly, the Ebullitions of a mortified and splenetic Humour. *

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BUT

* THOMAS MORLEY (from whom our Critic has drawn his musical Learning, and produced, in his Remarks, that Collection of the old *English* Composers, whose Names he suspects to have ever come to my Knowledge) this venerable Author himself, was not exempt from this Tax of Censure, or Calumny rather, for writing an useful Book, and presuming to distinguish himself among his Brethren. Here are his very Words.

“ But seeing in these latter daies and doting age of
“ the world, there is nothing more subject to calum-

“ nie

BUT to proceed with *his* Remarks.—
 In the above first Example, the two Instances of a *Ninth* being prepared in the *Eighth*, is a false Charge; because he supposes the last, and passing Note in the Bass to give that *Preparation*; whereas, it is prepared in the *accented Note* of the *Division*, which is a *Fifth*, and, therefore, an allowable *Preparation*: This he might easily have perceived, had he reduced that

“ nie and backbiting then that which is most true
 “ and right; and that, as there be many who will
 “ enter into the reading my booke for their instruc-
 “ tion, so, I doubt not, but diverse also will
 “ reade it, not so much for any pleasure or profit
 “ they looke for in it, as to find something whereat
 “ to repine, or take occasion of backbiting; such
 “ men I warne, that if in friendship they will (ei-
 “ ther publickly or privately) make mee acquainted
 “ with any thing in the booke, which either they
 “ like not, or understand not: I will not onely be
 “ content to give them a reason (and if I cannot, to
 “ turn to their opinion) but also thinke my selfe
 “ highly beholding to them.” *

* Preface to *Morley's* Introduction to Musicke.

Division

*Division in the Bass, to it's fundamental,
or accented Harmony.*

THE false *Resolution*, which he has deign'd to correct is this: " The Discord
" improperly *resolved*, is in the last Bar,
" between the Bass and the Alto; where
" B is tied as a Ninth to A, but instead of
" resolving it into the Eighth, according
" to the Rule, it rises to the Third, directly
" contrary to it." — " How easy to have
" made it otherwise, I need not prove—;
" however, the Directs shew it very clearly." — Shew what?—That our Doctor is not quite so wise as he thought himself: for this very Direct would occasion *two Eighths* between the *Alto* and the *second Violin*:—A Fault, which, on all Occasions, he is very highly offended with! Besides, I must here acquaint him, that the Resolution of the *Ninth* into the *Third*, and *Third Minor* especially, is, by no Means, against the Rule, because it is agreeable to the Ear: and, furthermore, Lord ABER-

CORN

CORN faith : “ The *Ninth* is resolved in
 “ a *Third*, a *Sixth*, or an *Eighth*, from
 “ every one of the *Concords* it is prepared
 “ in, &c.” And, if the Example from
 his favourite Doctor CROFTS will not
 convince him, I doubt he must erase the
 Doctor’s Name from the List of his chaste
English Worthies ; for I could direct my
 Critic, in the Anthems of this Author, to
 many Examples of a like Kind with the
two here annexed.

As to the Errors of two *perfect* Chords
 of the same Kind, I will confess to him,
 that I am so hardened a Sinner, on certain
 Occasions, against *his* John-Trott Laws,
 that I have more than once intentionally
 offended ; and if he cannot perceive the
 Reason, it will scarce be worth while to
 inform him.

IT may not be amiss to offer the fol-
 lowing Remark, on the whole of this Ex-
 ample.—The Modulation in a *flat* Key, it
 is

is well known, is very different from *that* in the *sharp Key*; the *former* being the same, whether you ascend or descend; whereas, if you ascend in the *latter*, the *Sixth* must be *sharp*, though it is *flat* in descending: Hence, the *false Fifth*, and even the *Tritone*, cannot always be avoided. It is, therefore, to this Imperfection in the *Scale of Music*, you must impute the *C sharp* in the *Tenor*, and the Omission of not figuring *that Sharp* in the *Bass*.—And this is the Cause of our Critic's assigning, to the above Example, the worst Singing he ever heard. Nevertheless, these false Relations are allowable in *quick Movements*, and may be found in the very best Compositions: But in *slow Movements*, where they can neither be *accented*, nor even made *passing Notes*, they are extremely disagreeable; and it seems, indeed, as if our Critic had treated this dissonant *Tritone* in a very solemn Way, having, no doubt, tried and retried it upon his Harpsichord, till dwelling on the Discord might
suffici-

sufficiently raise his Spleen for the Business he had undertaken. *

EXAMPLE the Second, contains a very curious Remark on the Passion intended to be there expressed. — “ It is, seemingly, “ like the *whimpering* and *whining* of a “ Boy who dreads a flogging, and goes “ unwillingly to School, &c.” — But he has done me an Honour in this Place, which

* No. 1. To this first Example in Notes, is added another Bass, to shew the *accented* Harmony in that Part; by which it evidently appears, that the *last* Note in the Division, or supposed Bass, hath no Sort of *Accompanyment* in any of the Parts, and, therefore, cannot possibly be included in the general Harmony. How then can this *unaccented*, *unaccompany'd*, and *swift-passing* Note be supposed to prepare the *Discord*? — Then judge, ye candid Composers, whether this cavilling Critic might not blush at so unfair a Charge, did he not wear a Mask to hide his Shame?

The two *perfect Fifths* in the Tenor, are obviated by removing *one Note*, and the *Tritone* by adding a *Sharp*.

For the other Example, which shews the *Ninth* resolved in a *Third*. See CROFTS's *Anthems*, vol. i. p. 86. Pf. 6. and 41st Bar.

he

N^o 1.

I.st Exc.

Supposed
Bafs.

accented
Bafs.

The musical score consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#). It contains a melody with notes and rests, and is marked with fingerings 5*, 9*, 5*, and 9*. The second staff is also in treble clef with a key signature of one sharp, continuing the melody. The third staff is in alto clef with a key signature of one sharp, featuring a more complex rhythmic pattern with many eighth notes and some accidentals. The fourth staff is in bass clef with a key signature of one sharp, showing a dense texture of sixteenth notes. The fifth staff is in bass clef with a key signature of one sharp, featuring a simpler melody with notes and rests, and is marked with fingerings 9 8, 9 8, 9 8, and 9 8. The score is written in a historical style with some ink bleed-through from the reverse side.

P (32)

5 staves of musical notation. The first staff has a key signature of one sharp (F#). The second and third staves have an asterisk (*) above them. The fourth staff has a key signature of one flat (Bb). The fifth staff has the numbers '9 8' and a key signature of one sharp (F#) above it.

2.^d Ex.

6 staves of musical notation. The first staff has a key signature of one flat (Bb). The second staff has an asterisk (*) above it. The third staff has a key signature of one flat (Bb). The fourth staff has a key signature of one flat (Bb). The fifth staff has a key signature of one flat (Bb). The sixth staff has the numbers '9 8' and a key signature of one flat (Bb) above it.

men a

men a

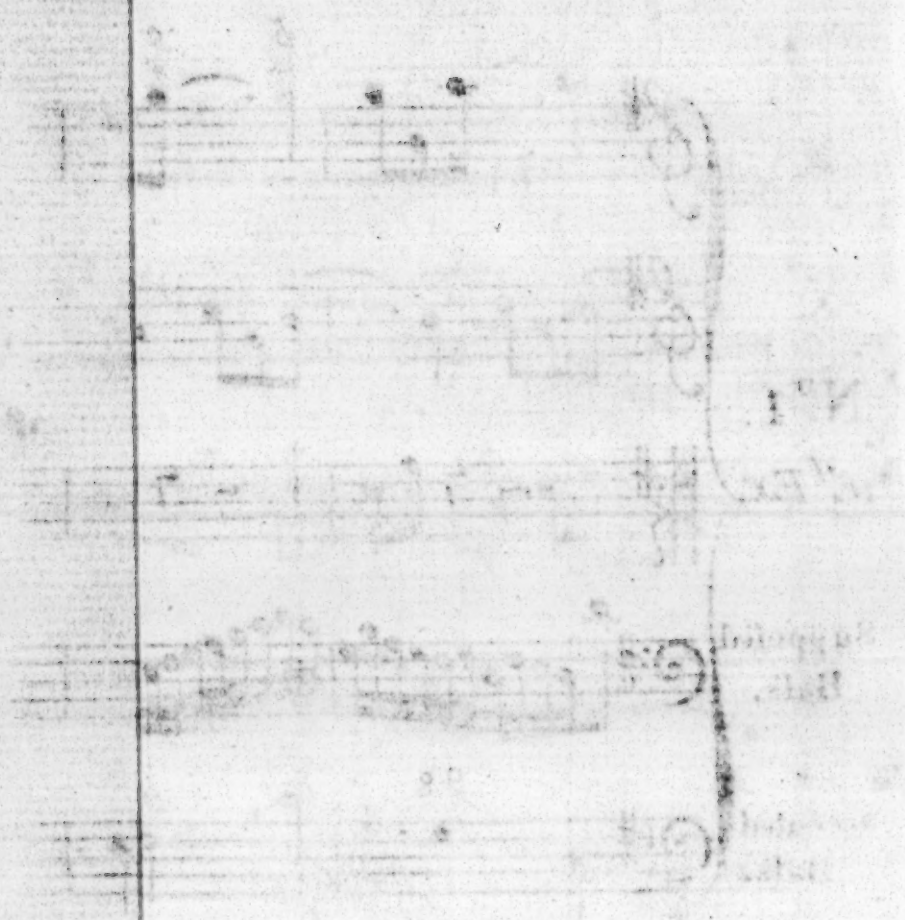
men a

men a

men a

men a

(11)



he did not intend; for, as I have always thought, that the Passions might be very powerfully expressed, as well by instrumental Music, as by vocal; therefore, in my little Attempts that Way, I have generally aimed at some peculiar Expression. But, it seems, our Critic has had Correction so much in his Head, that he could not conceive how the *plaintive Stile* could be otherwise described. Or, perhaps, he formed his Judgment of this Passage, from his own manual Execution of it; and then, indeed, I will not dispute with him, but it might *whine* and *whimper*, just in the Manner he describes it.

THE Close of his Paragraph, on this Head, may be quoted as a Sample of his prodigious Sagacity in making Discoveries. “ I shall only add, that if the Passages had
 “ been less delicate, the Imitations more
 “ just, and the Harmony in the *Tutti*
 “ more *perfect* and *complete*, it would
 “ have been infinitely better Music.”—

F

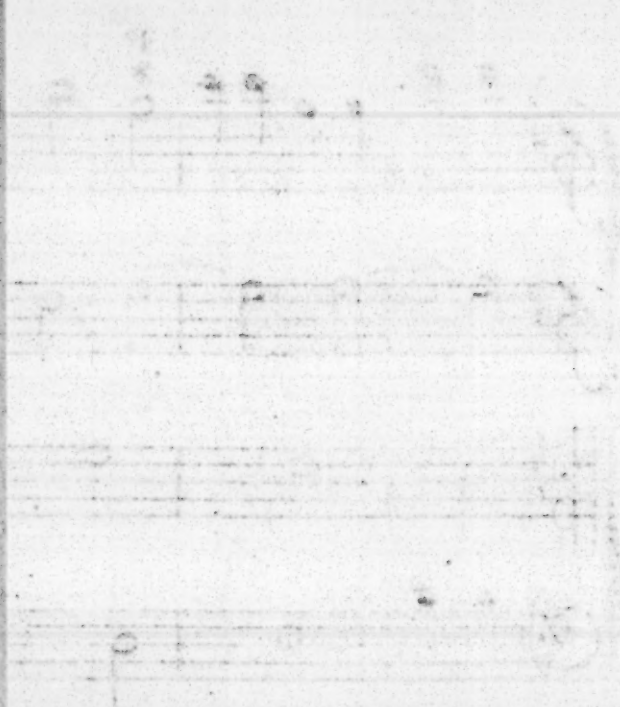
Or,

Or, in other Words, if *every Part* had been good, *the whole* had been better.—
A most notable Conclusion ! *

EXAMPLE the Third, where the *Ninth* is prepared in the *Eighth*, I acknowledge, is so far an Oversight, as, strictly speaking, it offends against an established Rule ; and, therefore, I should have thought myself obliged to him for his Remark, had he corrected with Candor. If that had been the Case, he might have supposed this Rule was dispensed with, for the Sake of the *Subject* which is heard in the two principal Parts ; and to which that Passage in the second Violin, wherein is contained the Disallowance, is only an Accompaniment, and there intended not to overpower the Effect of the Fugue ; and also to preserve a similar *Air*, or Movement

* No. 2. Contains the Whipping Piece, but is here omitted, being only a Matter of Taste between the Critic and his Author : and, perhaps too, it might rather seem cruel to produce the Rod again, “ however gracefully it may be brandished.” Rem. p. 37.

with



N^o.3

1.st Ex.



2.^d Ex.



om

3.^d Ex.



thy dif - pl

=pleasure neither cl

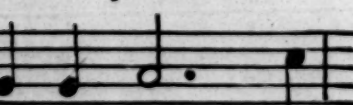
me in th



neither



dis - pleasure

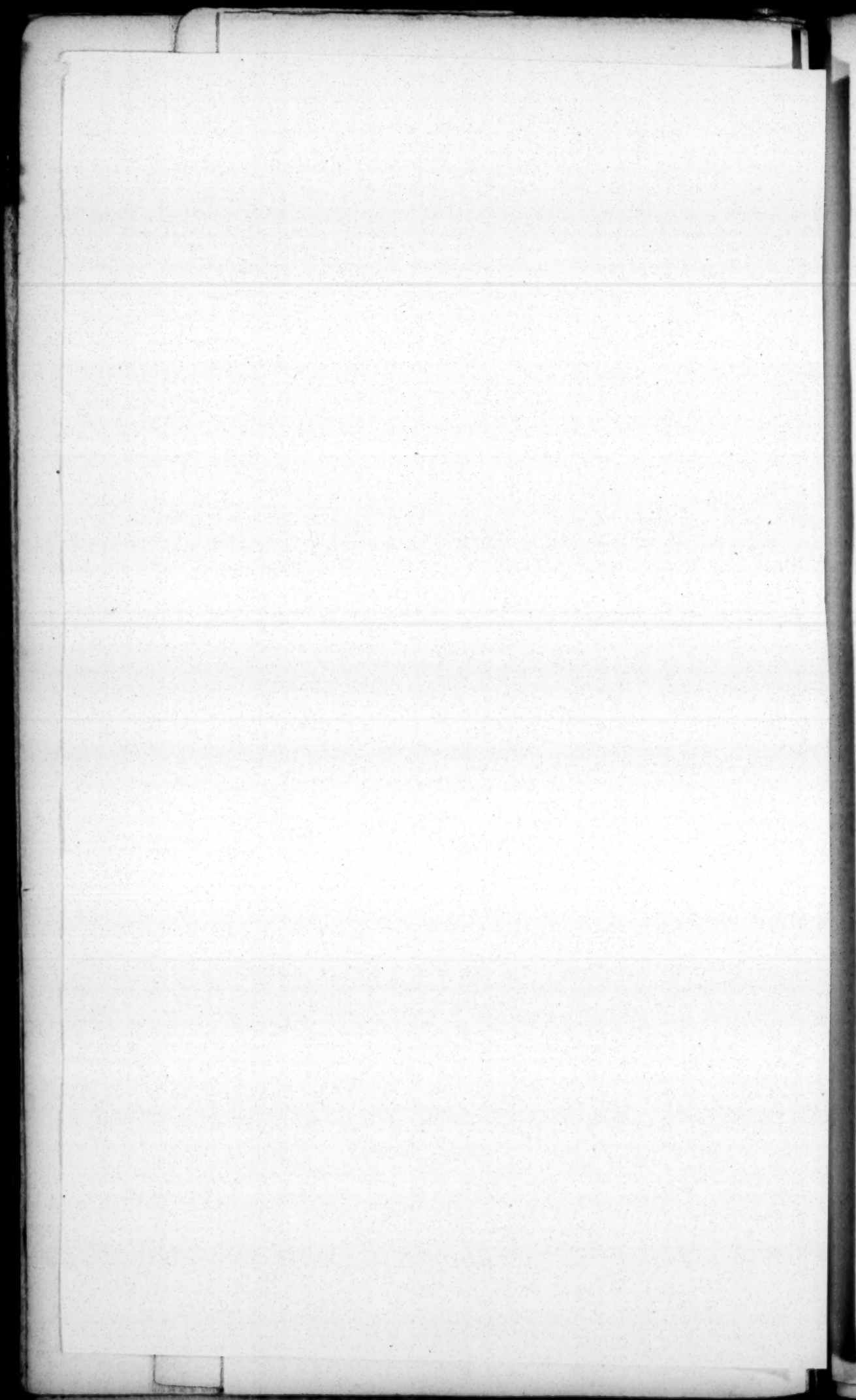


neither chaf - ten



n thy dis -





with the upper Part. However, as these, and many other Liberties, are frequently taken by the greatest Composers, I shall produce only one, from that deservedly admired Song, *Ombra cara*, in Mr HANDEL's Opera of *Radamistus*: This, you may remember, is a very *slow* Movement; whereas, in the Instance which our Critic has noted, the Movement is *rapid*, and, consequently, any disagreeable Effect that might otherwise be found from the Disallowance, is here lost in the Flight of it's Progress. *

* No. 3. The Minum G, in the last Bar, is F in the Concertos, which, no doubt, is the same also in our Critic's Manuscript: This Circumstance, trifling as it is, may serve to convince him that *Printers* may commit *Errors* in a *large Work*, as well as in a *small one*.

In the third Bar of the second Example, the *Ninth* is prepared in the *Eighth*, which is the *accented Note*.

The third of these Examples, where the *Ninth* is prepared in the *Eighth*, is taken from a full Anthem of Doctor CROFTS's, vol. i. p. 80. Pf. 6th and 21st Bar.

THE Fourth Example contains a Criticism, as strange as he hath represented the Fault to be. His Question is,—“ Pray
 “ in what Part is the Discord? I doubt
 “ not but your Answer will be, where the
 “ Binding is.”—And where else can it be placed? And thus he proceeds,—“ Why
 “ then are the Figures 7 and 9 put there?
 “ For they manifestly make the upper
 “ Parts Discords; but then, why are they
 “ not *resolved*? if the Bass be a Discord, the
 “ Second maketh it so; and the Seventh most
 “ certainly is a false Accompaniment.”—
 To all this I answer, that the 7 and 9 are placed there, because the Bass stands still. For, when the Parts are driving each other, and the Bass keeps it's Note, the Accompaniments, on that Account, must often be *extraneous*; and, where the *Tasto-Solo*, or striking of one Key, is not directed, the holding Note should be always completely figured: And thence the 7 and 9 may frequently be found together. In this Case, every *Discord*, out of the common
 Rule

Rule of *Figurate-Descant*, may be considered as a kind of *Appoggiatura*, or leaning Note, where the *Discord* is often strongly expressed, and the succeeding *Concord* but just dropped upon the Ear. But this is an Innovation against the venerable Fathers of Harmony, and brought in by the *Italians*; I am not, therefore, surprized, that our orthodox Critic hath exclaimed so violently against it.

BUT there is another Circumstance attending this Example, which our Critic was not aware of; and, with all his Amazement at the Strangeness of this Passage, he has shewn, if possible, more Folly than Ill-nature. If he does not know, that the Work of *Melody* may also be exerted, and most happily too, in the *Basses* of musical Composition, I will refer him to the *Operas* of RAMEAU, where he will find these *Appoggiaturas*, and a certain Melody, in the Bass, (peculiar, as yet, indeed, to this Composer) giving the finest Effects that can possibly be imagined.

As

As to his Remark on the thinness of the *Tenor* in this Example, he may recollect what I have said in my Directions to Performers, at the Head of these Concertos, where it is expressly mentioned, with the Reasons there assigned, why the *Tenor* is intended throughout the whole of that Work, as an Auxiliary, rather than as a separate Part. *

IN the Fifth Example, he has manifestly over-looked a superior Design, which

* No. 4. *First* Example shews the *Appoggiatura* in the Bass, being the Cause of our Critic's Amazement, and blundering in this Place.

The *Second* shews the Harmony independent of the *Appoggiatura*: And in the *Third*, the two *principal Parts* are inverted, which proves the Harmony to be just.

You will observe, that in the Second and Third Examples, there is added a new *Tenor*. The Reason is this. The *Melody* of this Passage in the *Bass*, being, in a great Measure, taken away, a *fuller Harmony* is substituted, as there is no particular *Air* which it may *over-power*: whereas, in the First Example, the *Tenor* is Unison, with the Bass to *enforce* the Expression of the *Appoggiatura*, or *Melody* in that Part.

at

t
s
:
h
r
t

N^o 4

1.st Ex

6 9 7 *

Appoggiatura

2.^d Ex

6

P(38)

Handwritten musical score on two staves. The left staff contains four measures of music, with a double bar line after the second measure. The right staff contains four measures of music, with a double bar line after the second measure. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). A section labeled "3. Ex" is marked between the two staves. The bottom of the right staff features a series of notes with a "6" above them, indicating a sixth interval or a specific fingering.

at a
Re
and
thi
a C
me
ten
thi
“
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“
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“
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at all Events, he would sacrifice to a slavish
 Regard of very minute Disallowances;
 and as he hath particularly challenged, in
 this Place, my audacious Attempts, both as
 a Composer and Critic, he must pardon
 me, if, therefore, I dispute his own Pre-
 tensions in this Case. His Allegation is
 this. — “ Suppose the Question were put
 “ to a young Practitioner in Thorough-
 “ Bass, what are the proper Consequents
 “ of *G sharp* in the Bass, with a *Seventh*
 “ figured to it? Would not his Answer
 “ be, The *G sharp* is a plain Indication,
 “ that *A* should be the following Note;
 “ and the *Seventh*, which is *F natural*,
 “ will expect to find it's *Resolution* in *E*
 “ *natural*?” — To this, I need only ob-
 serve, that as the Question is put to a
Learner, so the Answer is such as a
Learner only could give. But if he had
 put the same Question to a Master, he
 would have shewn him, that these *Resolu-*
tions may be varied many Ways; and that
 otherwise it would be a vain Attempt in
 the

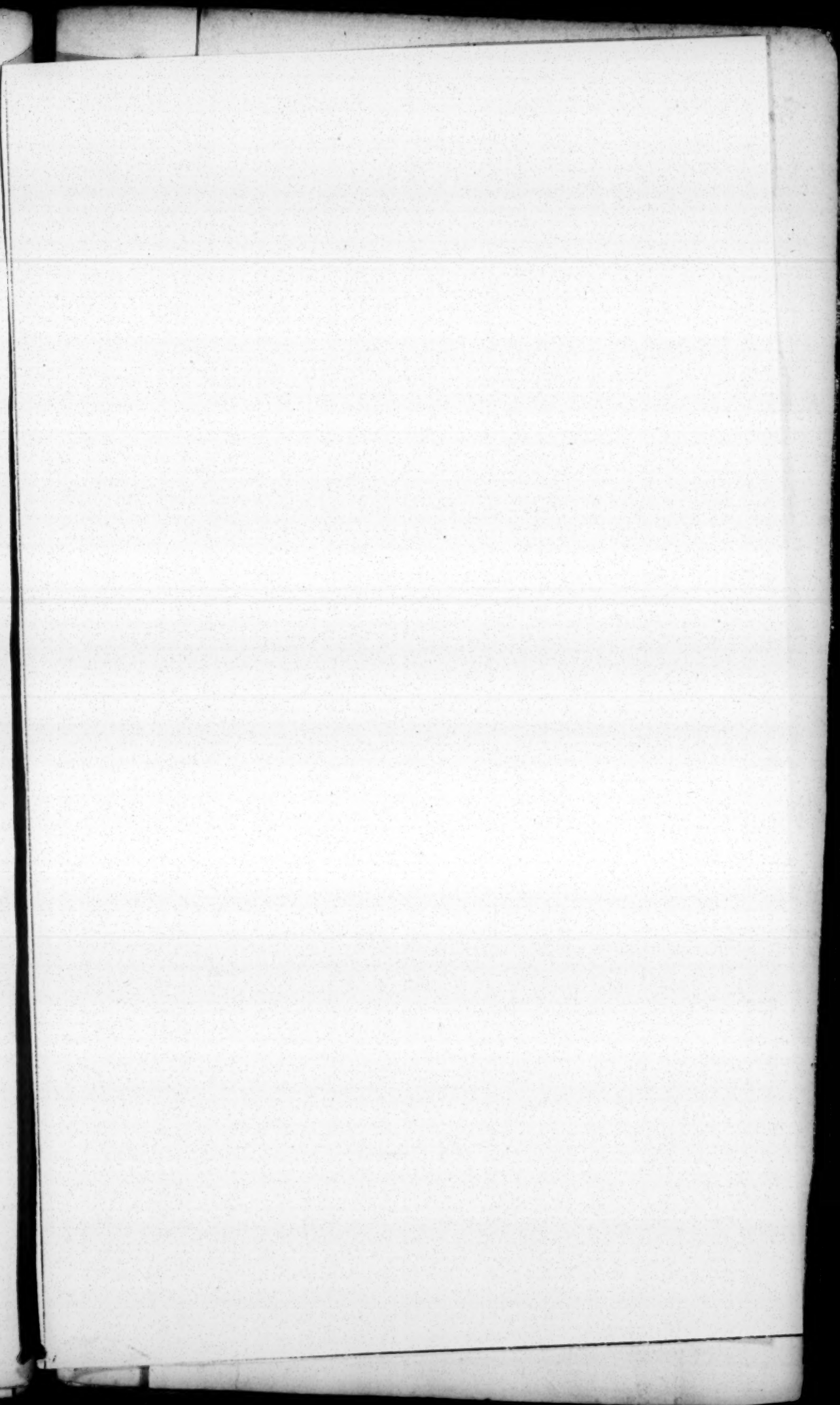
the Composer to produce Variety in his Work, seeing every Novice might beforehand suggest, when any particular Chord was struck, what next was to follow.

IN this Example, our Remarker hath roundly asserted, that the *Allegro* preceding the *Adagio*, No. 5, is concluded with a *full Cadence* in D with it's *sharp Third*, in order, no doubt, to shew the bad Effect of the succeeding Modulation into a *flat Key*. But this is not Fact, the *Allegro* being closed in the *Fifth* of the Key, and therefore, an *imperfect Cadence*: which, like the *Colon* in Writing, leaves the Ear in Expectation of something to follow; and, with Regard to a musical Composition, the Modulation, in that Case, may deviate with greater Freedom from the common Rule. *

THE

* No. 5. The *imperfect Cadence*, which forms the Close of the *Allegro*, is here annexed, to shew that our Critic misinformed his Friend, when he said this *Allegro* was concluded by a *full Cadence*.

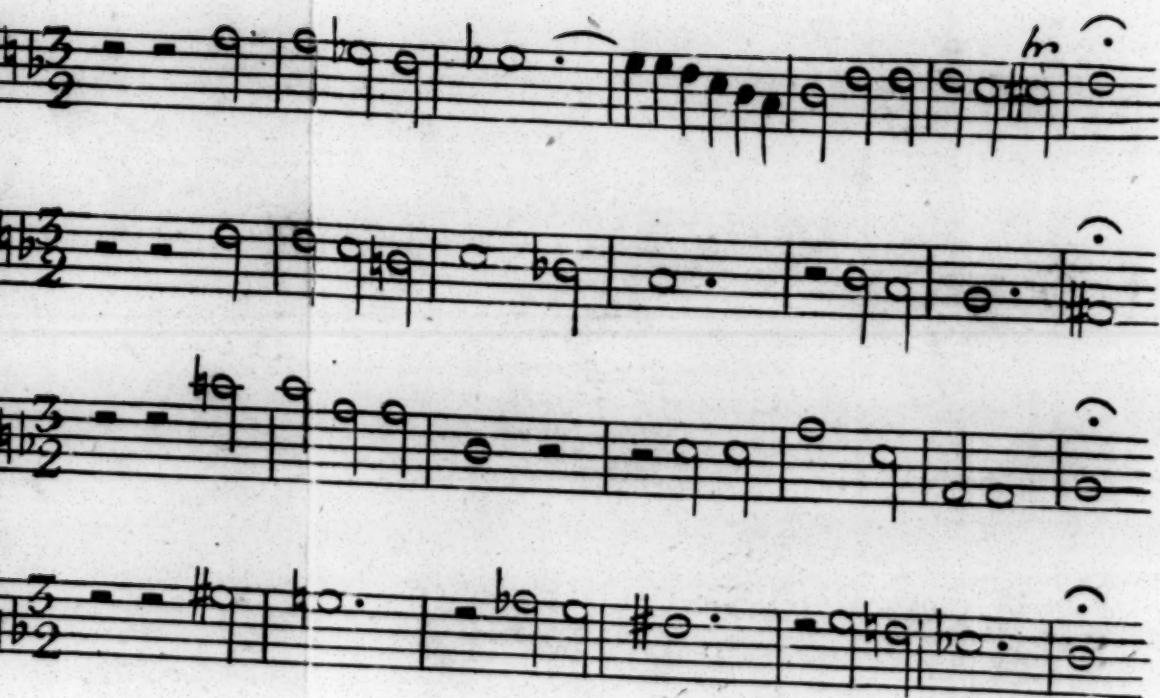
No.



N.º 5



P (40)



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THE remaining Examples, 6 and 7, make an excellent Close to his critical Remarks: for, whatever Errors they are intended to shew; no Person, unacquainted with the Movement from whence they are taken, can form any just Notion about them. If they are designed as Specimens of the Composer's Contrivance, the Critic has, indeed, acted consistently to the last; because, if in these, and his other Examples, he had produced the several

No. 6. and 7. convey nothing, so it was thought needless to produce them here again.

Thus, by the Appearance of these maimed Examples in Notes, (designed, no doubt, by such *Scraps*, to catch the *Eye*, and exclude the *Ear*) our notable Projector imagined, he had fairly submitted his *reasonable* Critique to the Judgment of the Public: But, may not *we* too imagine in our Turn, that, as the Principles of Composition are obvious but to *few*, he trusted the *Multitude* would not see into his flimsy Objections. I have, therefore, thought it worth while, not only to clear myself of the Injustice he would have done me, had it been in his Power, but also to shew the Imposition he would lay on the Art of Music itself, by exposing his narrow and unexperienced Notions in Composition.

Pieces entire, to which they belong, this ingenuous Method might not so well have answered his determined Purpose of Censure. Perhaps, he was aware of this ; for, notwithstanding he hath assured his Friend, that he had not scored *all* the *Concertos*, we are not sworn to believe him ; nor can I otherwise infer, from the Nature of his Remarks, but that his sole Intention was, a seeking of Errors ; I shall, therefore, leave him with this frank Confession, which I have borrowed from *EPICLETUS*, (which he may also call an *Affectation of Learning*, if he pleases) that if he were as intimate with the Faults of these *Concertos*, as I am, he would find a great many more.

THUS I have gone regularly through all the Objections which this doughty Antagonist has been pleased to raise against these *Concertos*. But I fancy I shall be easily excused from taking the same Pains with his coarse and wordy Comment on the
Essay

Essay itself, in which, like a true Polemic, he has laid down but one Rule or Principle of Writing, namely, to oppose, at all Events, whatever I had advanced, and to pervert every plain Passage, which even so perverted, he had not Talents to confute.

To give one Instance.—The Heat of his Rage seems to be kindled at the Affront which he would insinuate I have put upon the *English* Composers. And to draw their severest Resentment upon me, he hath also as falsely insinuated that I have equally injured the great Original which they have imitated.

THEN he produces the following Passage.—“ The *Italians* seem particularly
 “ indebted to the Variety and Invention
 “ of SCARLATTI; and *France* has pro-
 “ duced a RAMEAU, equal, if not supe-
 “ rior to LULLY. The *English*, as yet,
 “ indeed, have not been so successful: but
 “ whether this may be owing to any In-
 “ feriority in the Original they have chose

“ to imitate, or to a want of Genius, in
 “ those that are his Imitators (in distin-
 “ guishing, perhaps, not the most excel-
 “ lent of his Works) it is not necessary
 “ here to determine.” *—This he calls a
 saucy Insinuation. But saucy to whom?
 If to his Doctorship only, I am entirely
 unconcerned about it. But if to Mr
 HANDEL, I would be the first to con-
 demn it, and erase it from my Essay:
 This, however, I believe, none but our
 Critic will suspect; though every one will
 easily perceive his Reason for quoting and
 perverting it, *viz.* to take off the Odium
 from such meagre Composers as himself,
 and to throw it all upon the Character of
 Mr HANDEL.

I COULD wish to know whence this
 unnatural Conjunction comes, and what
 Mr HANDEL has done, that he deserves to
 be treated with that Air of Familiarity
 which our Author puts on, when he calls

* See Essay, p. 54.

him his * Brother.—*Poor Doctor !* I know not what Tables of Affinity or Consanguinity can prove you even his Cousin-German. Is Mr HANDEL an *Englishman*? Is his very Name *English*? Was his Education *English*? Was he not first educated in the *Italian* School? Did he not compose and direct the *Italian* Operas here many Years? It is true, he has since deigned to strengthen the Delicacy of the *Italian* Air, so as to bear the rougher Accent of our Language. But to call him, on that Account, Brother to such Composers as our *Doctor*, I am persuaded, is an Appellation, that he would reject with the Contempt it deserves.

WITH Respect to my Countrymen, I thought I had shewn a very high Regard to their Genius and Abilities, when I endeavoured to prove, that, by an unprejudiced Intercourse with the World in general, and by a right Application of their

* See the Remarks, p. 62.

own natural Good Sense, the *English* might undoubtedly receive, and *improve* those Advantages, which other Nations had experienced from a like Conduct; and, without which, no distinct People of themselves, and no Professors in any Art whatever, can expect to excel.

NEVERTHELESS, our sanguine Critic has treated this Impartiality, as relinquishing the Merits of my own Countrymen; nor will he be satisfied with any Thing less than a plenary Acknowledgment, that they are not only superior to all other Nations, in their musical Abilities, but, in all former Times, have deserved the same Pre-eminence.—Such a Position must surely seem false, and highly absurd to all Judges, who esteem it a Virtue to be *National*, but not to be *Bigotted*.

BUT it is the indelible Stamp of mean and trifling Spirits, to envy and depreciate the Talents of those whom they vainly strive to rival.—To this we may justly impute

pute the false Odium which some have endeavoured to throw on this Nation, as an Encourager of foreign Artists.—Can any Thing redound more to it's real Glory? Does not this generous Regard to Merit, of whatever Country, spread the Name and Genius of the *English* to the most distant Climes, and render them an Honour to human Nature?

WITH regard to Music, had we been left to ourselves, without the least Inter-course with other Nations, it is hard to say what might have been the reigning Taste. If we may judge from the high Claims of those Professors, who contemptuously reject all foreign Improvements, I am afraid we should have had no great Cause to boast of any superior Excellence.

YET, perhaps, I may be mistaken; had this been the Case, it is not improbable but (as the Names of HANDEL, BONONCINI, GEMINIANI, &c. had then never been heard of) our Doctor would have
reigned

reigned, at present, supreme over our musical Kingdom, and proved his hereditary Right by a lineal Descent from his *Great Fore-Father* Doctor BULL. *

HAVING

* The following Extract from the *Fasts Oxon.* will, I apprehend, entertain the Reader ; as at once giving him a Character of this *famous Doctor*, and an Idea of the Taste of that Sort of Music, which our Remarker so highly applauds. “ JOHN BULL, (that Prodigy of a
“ Man, See Remarks on the Essay, p. 54.) who had practised the Faculty of Music for 14 Years, was then admitted Bachelor of Music.—This Person, who had a
“ most prodigious Hand on the Organ, and was famous
“ throughout the religious World, for his Church Music,
“ (the Words of some of which are extant) had been
“ trained up under an excellent Master, named BLITHMAN, Organist of Queen ELIZABETH’S Chapel, who
“ died much lamented in 1591. This BLITHMAN, perceiving that he had a natural Geny to the Faculty,
“ spared neither Time nor Labour to advance it to the
“ utmost. So that, in short Time, he being more than
“ Master of it, which he shewed by his most admirable
“ Compositions, played and sung in many Churches beyond the Seas, as well as at Home, he took Occasion to
“ go *incognito* into *France* and *Germany*. At length,
“ hearing of a famous Musician, belonging to a certain
“ Cathedral, (at *St Omer’s*, as I have heard) he applied
“ himself as a Novice to him, to learn something of his
Faculty

HAVING placed our Doctor on his Throne in this ideal Kingdom, I very respectfully take my Leave of him.—But, in a Sentence or two more, I will beg Leave to deliver my Sentiments of Mr HANDEL, which, I am sure will contradict nothing I have said in my Essay; and, I flatter myself, will be assented to by the *rational* Part of our musical Judges.

Mr

“ Faculty, and to see and admire his Works. This Musician, after some Discourse had passed between them, conducted BULL to a *Vestry*, or Music School, joining to the Cathedral, and shewed to him a *Lesson* or *Song* of *Forty Parts*, and then made a vaunting Challenge to any Person in the World to add one more Part to them, supposing it to be so compleat and full, that it was impossible for any Mortal to correct, or add to it. BULL, thereupon, desiring the Use of Ink and ruled Paper, (such as we call musical Paper) prayed the Musician to lock him up in the said School for 2 or 3 Hours; which being done, not without great Disdain by the Musician, BULL, in that Time, or less, added *Forty more Parts* to the said *Lesson* or *Song*. The Musician, thereupon, being called in, he viewed it, tried

H

“ it,

Mr HANDEL is in Music, what his own DRYDEN was in Poetry ; nervous, exalted, and harmonious ; but voluminous, and, consequently, not always correct. Their Abilities equal to every Thing ; their Execution frequently inferior. Born with Genius capable of *soaring the boldest Flights* ; they have sometimes, to suit the vitiated Taste of the Age they lived in, *descended to the lowest*. Yet, as both their Excellencies are infinitely more numerous than their Deficiencies, so both their Cha-

“ it, and retried it. At length he burst out into a great
 “ Ecstasy, and swore by the Great God, that *he that ad-
 “ ded those Forty Parts, must either be the Devil, or Dr
 “ Bull, &c.*”—But, which of these eminent Personages
 had the greatest Share in this wonderful Performance,
 we are not able to determine, seeing it hath perished in
 the Wreck of Time, from which, not even all its four-
 score Parts could defend it. Nevertheless, the Fame of
 these great musical Deeds hath lived in the Records of
Parnassus, and, no doubt but our Critic, by his Vicinity
 to that happy Mansion, hath already in View, the distant
 Eminence of being enrolled among those Chiefs who
 have done such Wonders.

racters

(51)

acters will devolve to latest Posterity, not
as Models of Perfection, yet glorious
Examples of those amazing Powers that
actuate the human Soul.

I am,

S I R,

Your most humble Servant,

Newcastle, Feb.

22, 1753.

CHARLES AVISON.

P O S T S C R I P T.

I Shall here give the Remark of a
Friend.

“ You have spoken of *Aristotle*, p. 6.
“ as of one who did not hold an eminent
“ Rank amongst the Sons of *Apollo*, but
“ played a Sort of *Second Repieno* in that
“ *Concert*. I am somewhat afraid, least

H 2

“ you

“ you should offend certain *Academics*,
 “ who, upon this Occasion, may let fly at
 “ you a Syllogism in *Barbara*, or *Bocardo*,
 “ and attack you with *Authorities*. I
 “ would therefore advise you to add, that
 “ *Cicero* and *Quintilian* represent *Aristotle*
 “ as one of the most ingenious, elegant,
 “ and polite Writers, which affords a fa-
 “ vourable Presumption, that his Verses
 “ cannot be bad; and yet, on the other
 “ Hand, who more eloquent than *Cicero*,
 “ whose Verses are certainly of the Fa-
 “ mily of the *Mediocres*? It is also to be
 “ observed, that this Philosopher exercised
 “ his Talents in the poetic Way, com-
 “ posed a *Scholium*, or Hymn, some Di-
 “ stichs, &c. and is commended, as a
 “ good Poet, by *Julius Scaliger*, *Daniel*
 “ *Heinsius*, and *Rapin*. The first of these
 “ Critics went so far as to affirm, that he
 “ was in no Respect inferior to *Pindar*.
 “ But for this partial Determination of
 “ *Scaliger*, when he went to the *Elysian*
 “ Fields,

“ The

“ *The Lyrics all against him rose,*

“ *And Pindar pull'd him by the Nose.*

“ LET us then rather be favourable,
“ than severe in our Judgment upon this
“ Great Genius, and leave his *poetical*
“ *Merits* ambiguous, till they be decided
“ by your *Antagonist*, when he shall find
“ himself able and willing to settle this
“ *Counter-Point*, and to discuss the *Pro*
“ and the *Con.*”

You may thus read, in p. 6.

THOUGH *Aristotle* may justly be styled
the Father of Criticism and true Judgment
in Poetry, and though he was himself
a Composer of Verses, yet he holds
not the same Rank amongst the Poets as
amongst the Critics.

F I N I S.

Erratum. In the 5th Page, Line 13, read them instead of it.

The first of these is the
fact that the world is
not a uniform whole, but
is divided into many
parts, each of which has
its own peculiar character
and its own special
interests. This is the
first principle of the
science of geography.

It is the study of the earth.

It is the study of the
land, the water, the
air, and the life that
grows upon the earth.
It is the study of the
forces that shape the
earth, and of the
ways in which the
earth is changed by
the action of these forces.

It is the study of the earth.

CHARACTER *of the* General Work.

Contained in Eight Volumes in Folio, and published at Venice, under the following Title, Estro Poetico-Armonico, Parafrasi sopra Salmi, Poesia di GIROLAMO ASCANIO GIUSTINIANI, Musica di BENEDETTO MARCELLO Patrizi Veniti Venezia, 1726.

THE Psalms of MARCELLO are not only extremely elegant and entertaining in the *Chamber*, but will be found highly useful in our *Churches*, being finely conducted between the too florid and spiritless Manner, and happily calculated for the real Solemnity or the *Cathedral Service*; yet are they every where fraught with the most natural, though uncommon *Airs*, and accompanied with that *perfect Harmony* and *Justness of Expression*, which, with a pathetic Execution, must strike every Ear with Pleasure, and the most experienced with Admiration.

BUT, as this incomparable Work is in very few Hands, and not to be procured

I

from

from abroad without Delay and Inconvenience.—As it is also printed in Wood Characters, and very intricate, or at least troublesome to read, many distinguished Strokes in the Composition, by that means, escaping the Performer, not accustomed to those Characters.—And as, from an intimate Acquaintance with *all* it's numerous Beauties, some *material* Improvements may be expected both in the *Practice* and *Composition* of Music, it was, therefore, imagined, that nothing would be more likely to advance the Progress of that delightful Art, than the circulating a fair and perfect Impression of so noble and extensive a Performance.

IT is worthy of Observation, that many excellent Pieces, now performed in our Cathedrals, have been selected from the Compositions of foreign Masters; which is sufficient to point out the proper Method of adapting these Psalms to the *English Version*; and, it may reasonably be expected, that such an employ will afford great Pleasure and Improvement to those
who

who are thus particularly engaged in investigating the Beauties of this Composer.

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